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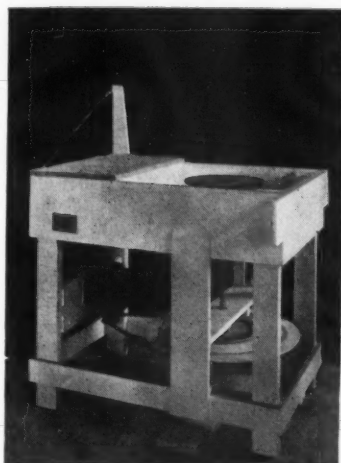
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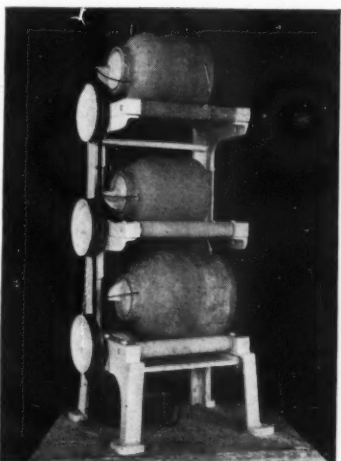
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No. 9 Wire Clay Cutter.....	\$0.35

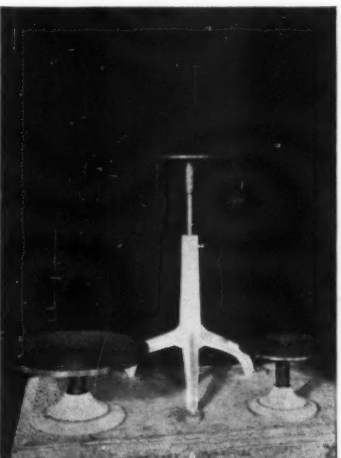
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TG Series—Transparent Glass Glazes—Cone 07-1. COLORS, Light Green, Dark Green, Turquoise, Yellow, Pink, Light Blue, Dark Blue, Rose, Tan, Brown, Clear. P-14 Series, Semi-Matt Glazes, Cone 07-1 in 16 colors. MG Series, Matt Glazes. Cone 07-1 in 10 colors. AG Series, Alkaline Glazes, Cone 010-06 in 13 colors.

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Per dozen.....	\$0.45

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DESIGN

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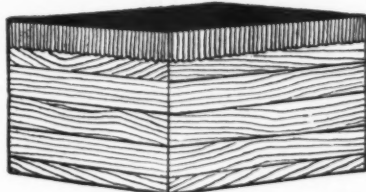
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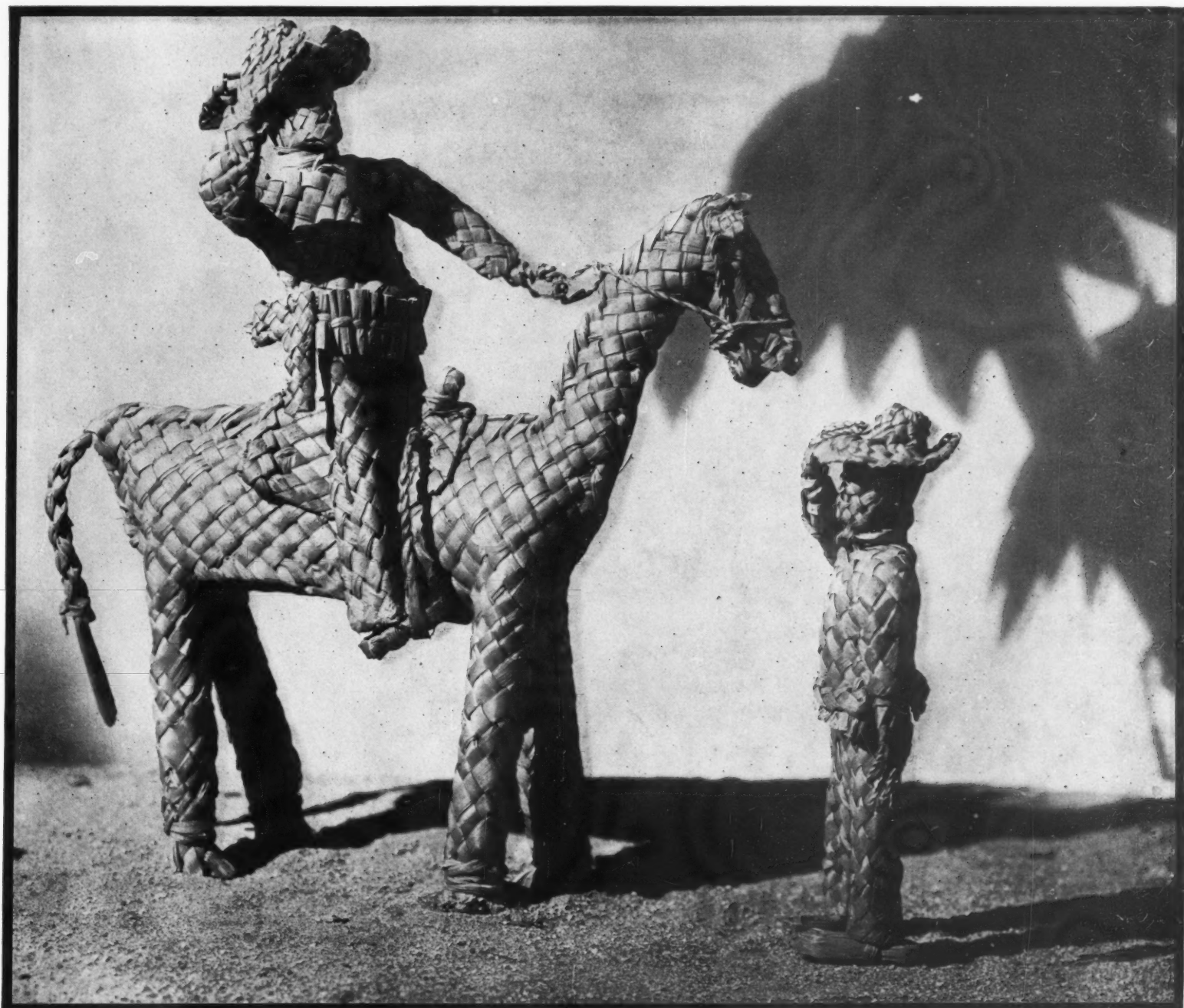
MUCH CAN BE DONE WITH SCISSORS



Perhaps there is no better means of developing clear thinking and a direct manner than cutting paper directly with scissors.

There is an immediate effect to be derived in this way which cannot be achieved in any pencil as an approach to art and as a result most beginners, and often advanced students are tight in their work and timid in attacking materials other than pencils.

Paper has so many qualities which can lead the young artist on to explore and develop a creative method of attack which is so vitally important in art.



USE OF NATIVE MATERIAL

There is great art and educational possibilities in the use of native materials such as corn husks with which these toy figures were made in Mexico.

Too often teachers and pupils feel there can be no art done in the schools when there is no money to buy materials with.

In small towns and rural communities there are unlimited resources in nature for the use in the hand crafts. The preparation and manipulation of native materials offers valuable experience in creative thinking.

In many places clay which can be used for pottery and modeling is available—wood for whittling and carving may be had in almost any community. Vegetable dyes

made from many of the common vegetables as onions, beets and numerous others are easily prepared.

Potatoes offer a ready means of making block prints. Because they are easily cut and handled they are excellent for young children to work with.

Seeds for various sorts can be used for making buttons. There is almost no limit to what can be done with such things as nuts, grains, etc., along with a little shellac and other easily obtained materials. Grasses, rushes of all sorts, corn stalks are all waiting for us.

If the aim of art education is more than simply producing pretty gifts the materials found in nature offer a challenge to education.



DECORATING A SCHOOL SCREEN

The everyday routine and procedure of school activity offers many real situations where the creative minded teacher and pupil contribute much in the way of happier, fuller lives, thereby raising the work from the humdrum.

Here is the story of a screen decorated by a public school class. Made of heavy brown construction board with yellow frame, its two unequal panels were strong but unattractive. "Have some class decorate it", was the challenge given. Whereupon a seventh grade class was chosen. Unspoiled by the sophistication and self-consciousness of older children they worked freely. The empty screen was also a challenge to the children who immediately sensed the responsibility as well as the honor that was theirs. The two-fold aim which they planned to realize was: 1. To make the screen entertaining for the wee Nursery School tots. 2. To make the screen an example of their best efforts.

No election campaign was more exciting than the one waged among the defenders of flowers, toys and animals.

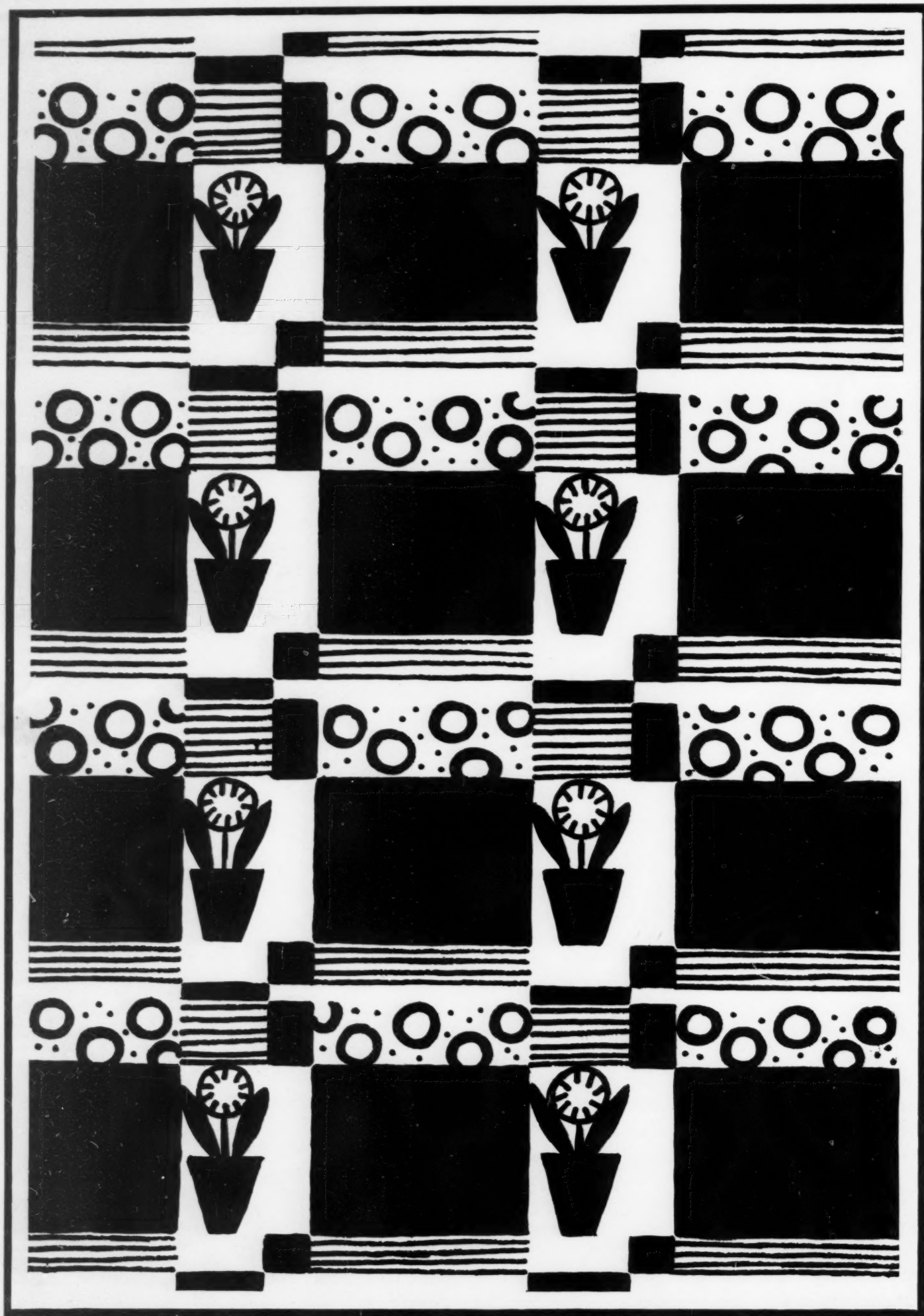
Finally the Animals won, but with the reservation that they be funny.

Work began. 9 x 12-inch pages of thumb nail sketches of exaggerated animal forms were criticized. Each child's best idea was chosen and enlarged by him to go on a second paper. No matter how many students thought of the same animal, their results were very different. An elephant idea which inspired several designers, become so distorted under their hands, that the evolved creatures could hardly be called fourth cousins.

Crayons were used to make the animals look gay and happy. And because these children were thinking in terms of the little folks, and because they themselves were so childish, they chose just the right colors without much grown-up advice. The crayon drawings were cut out and thumbtacked to the large bulletin board. Together they made an amusing company, some with fantastic costumes, children were represented by one or more of the fanciful figures



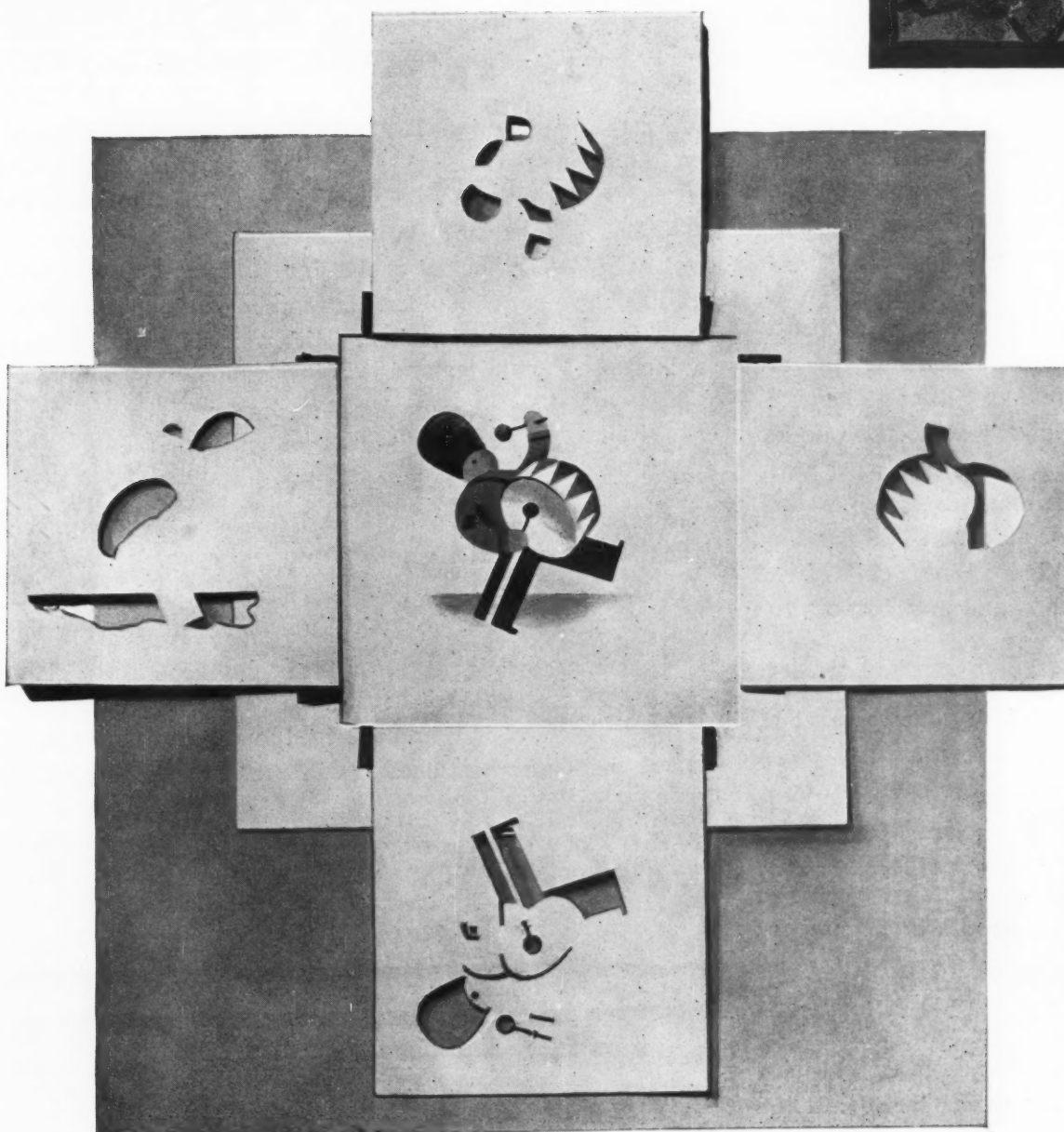
In contrast to the all-over design built on rectangles this one painted with free brush strokes. It started with variety of shapes, square, circle, oval and triangle. This is an excellent method for beginners.



By starting with a rhythmic layout of rectangles in a variety of sizes pleasing all over designs may be made. This is an excellent type of design for block printed textiles or wrapping paper.

STENCILLING

Stencilling with its numerous possibilities is coming of age in America, and the results which are being produced by artists can scarcely be compared with the rather trite products with which many of us were too familiar in the past. The methods and results of our American artists are identical with the French process known as "pochoir" (stencil) which seems to be enjoying increasing use here and abroad for reproducing paintings or prints and for coloring fine book illustrations which is quite a different matter from designing, cutting and printing one's own subjects. Some artists favor a stipple effect produced by pouncing the color through the stencil. Others use a sharp flat style. Different types of registration frames may be used. One method of registration is to have two holes punched through the tops of the stencil, the entire series of stencils (or any one print) to afford accurate inter-stencil registration. The holes fit over two metal pegs inserted at the top of the drawing board, assuring that any and all of the plates will always hit the same spot; the paper underneath is fitted in place against three small pins which contact the edges of the paper.



Stencils have infinite possibilities for those who have artistic ingenuity and do not need to result in the rather uninteresting type of decorative design with which most of us associate the word. The Japanese have always created most artistic results with the use of stencils. From other parts of the world today we have seen the work of such artists as Emmy Sway-bruck, and others in Europe produce most stimulating results. More recently in America other artists have taken to this form of art expression.

At the left is shown an ingenious four-flap device for producing the Little Drum Major. Each flap is hinged and so adjusted that the four colors which are used in the picture may be accurately applied and synchronized. This device offers many possibilities for the teacher and pupils with originality.



BAS-RELIEFS IN PLASTER

The project of carved plaster plaques is an interesting and valuable addition to any art or arts and crafts course. The materials needed are few and inexpensive. The result is a piece of work that may be beautiful and fill a definite place as a wall decoration. Our first step is to decide what sort of space, square, rectangle or circle we wish to use as a plaque. Within our chosen space we begin either an abstract or representational idea. We must keep in mind the type of room in which we desire to use the finished product. The color of the walls, furniture, etc., are important to remember in deciding upon a color scheme. In our line arrangement we stress the principles of Dominance, Subordination, Variety, Unity, and Balance. When our line arrangement is satisfactory we have found that it helps to mass in our dark and lights and at the same time decide what parts of our design are to be cut away and what parts are to remain standing. Having finished our sketch in dark and light we must choose our colors. We have our choice of vivid contrasts in color achieving the European or Mexican peasant style or we may use the tints and pastel colors for a light, delicate quality depending upon our own taste and the type of room we wish to decorate.

With the completion of our sketch it is time to think of making our plaster plaque. If circular forms are wanted we may make a mold by taking the required length of ordinary linoleum (about two inches wide) and fastening it together with paper clips to form the desired circumference. If we wish a square or rectangle the easiest method is to use two right angles of wood. The wood should be about two inches high and one-half inch thick. The right angles may be joined together with a single nail which later may be pried apart. The molds may be set on glass or a smooth wood topped table. The bottom surface need not be perfectly smooth because it may be used as the back while the

open side may be used as the front. It is good policy to seal the bottom edges of the linoleum or wood to the surface it is resting on with moist clay. This prevents the liquid plaster, if thin, from running out from under the bottom of the mold.

In mixing the dry plaster with water we have found it best to add one part of cold water to three parts of plaster and then stir and knead slowly to prevent the formation of air bubbles. When the mixture is smooth and about the consistency of batter pour it slowly into the moulds watching carefully for any air bubbles. If there are any bubbles they should be blown at and broken. Otherwise they will produce tiny holes in the plaster and prevent a smooth working surface. When the plaster is dry the mould may be removed. At this stage it is advisable to sandpaper the surfaces to remove any rough spots.

The sketch may then be placed on the surface of the plaque and the design traced through by going over the lines with a fairly sharp pointed pencil. The next step is to cut away the background, with a sharp knife, leaving the design in low relief.

Poster colors may then be thinned with water to the desired consistency and applied to the appropriate areas. Several coats of white shellac will preserve the color and add the finishing touch.

A short loop of wire may be attached to the back with very thick plaster.



A STAGE SETTING OF PAPER

Frequently there is little money to spend for staging plays for school and amateur theatricals. Wrapping paper can be used to solve the problem. The difficulties that come up are frequently the same in the average school situation where there is an auditorium and a stage.

In the case, described here, the auditorium is also used as a gymnasium. The stage consists of curtains in an iron framework which form the basis of it, a tall curtain for closing the front of the stage, an interior "box set" (French doors at the rear, a door and window on either side) with a hanging ceiling, and the floor was made by placing together box-like platforms.

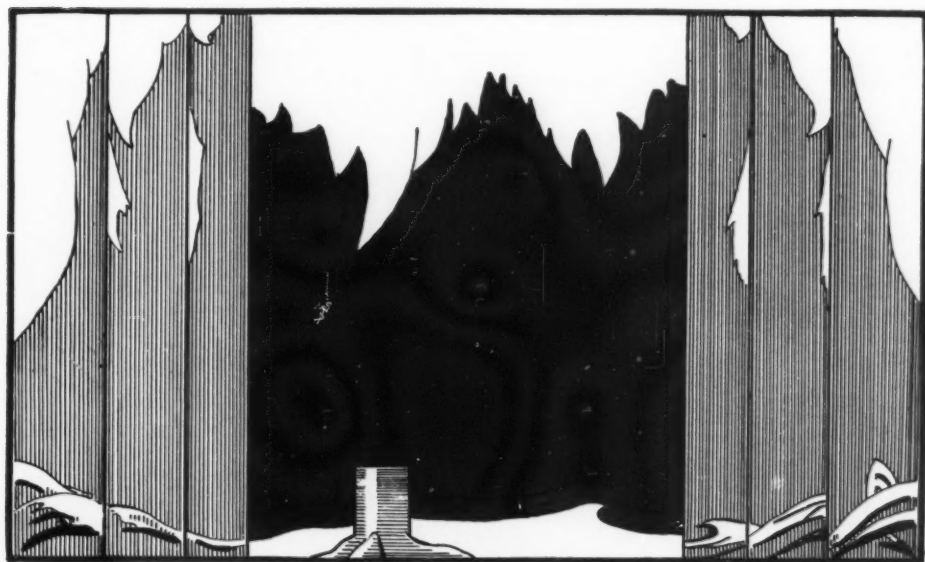
With these conditions in mind and a limited amount of money to spend, the work was started. There were nine tableaux altogether, beginning with the Indian Scene, illustrating American Indian Music, and ending with the Modern Scene. Because out-of-doors scenes could be used, one exterior set was sufficient, and this simplified the problem considerably.

The design, shown here called for a back drop and wings to symbolize a forest, yet serving to conceal the flood lights and their operators. These were made entirely of green wrapping paper painted with black and light grey. The grey gives the effect of silver under spot lights and is less expensive.

One roll of twenty-four inch green palm leaf wrapping paper was purchased, and after using all that was needed for the scenery, about half of the roll was left for future use. A five pound box of light grey kalsomine and one pint of flat black Enamelkote, together with a few small paint brushes, pins and thumbtacks, completed the necessary equipment for making the scenery. The stump was made tacking several pieces of light green two-ply Bristol Board onto a stool.

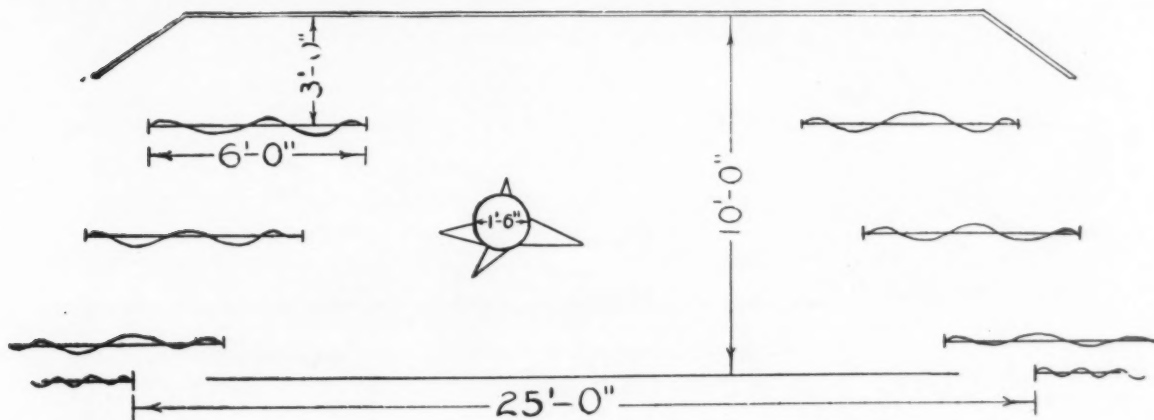
The center section of the "box-set" was used as a base on which to pin the "back-drop" which was made of seven strips of paper. There was nothing to which the "wings" could be attached, so pine strips were nailed to the frame of the hanging ceiling in the desired places, and the paper, thumbtacked to these. To prevent the strips of paper from coming apart they were pinned together at intervals of six inches. Each wing took three strips. The pupils painted and hung the scenery, with the teachers' help and direction. One student was put in charge of each tableau, and it was his duty to supply the characters and the properties.

For lighting, two flood-lights were rented for one evening. One was placed on either side of the stage concealed on the floor by the curtains. A spot light with color wheel, which cost one dollar for the evening, was used from a small balcony at the rear of the auditorium. These lights were effectively operated by the students, changing the color of the gelatins to fit the mood of the tableau.



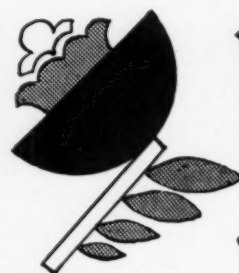
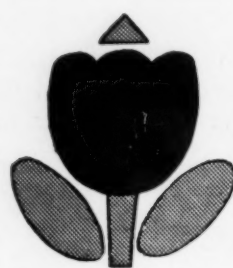
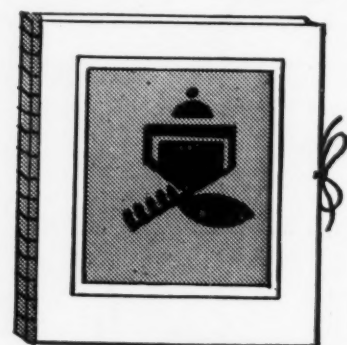
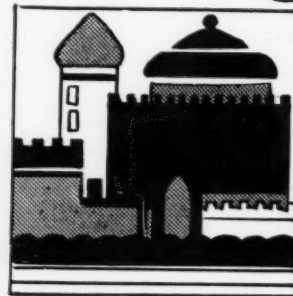
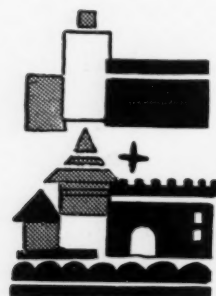
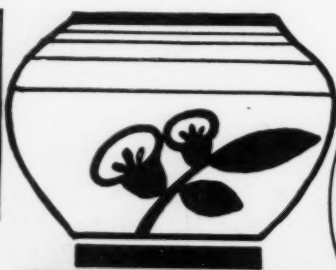
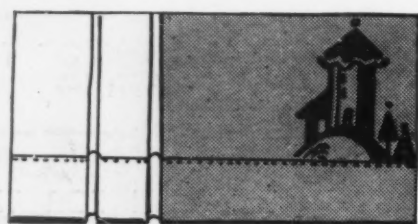
ELEVATION OF THE STAGE SETTING MADE OF PAPER.

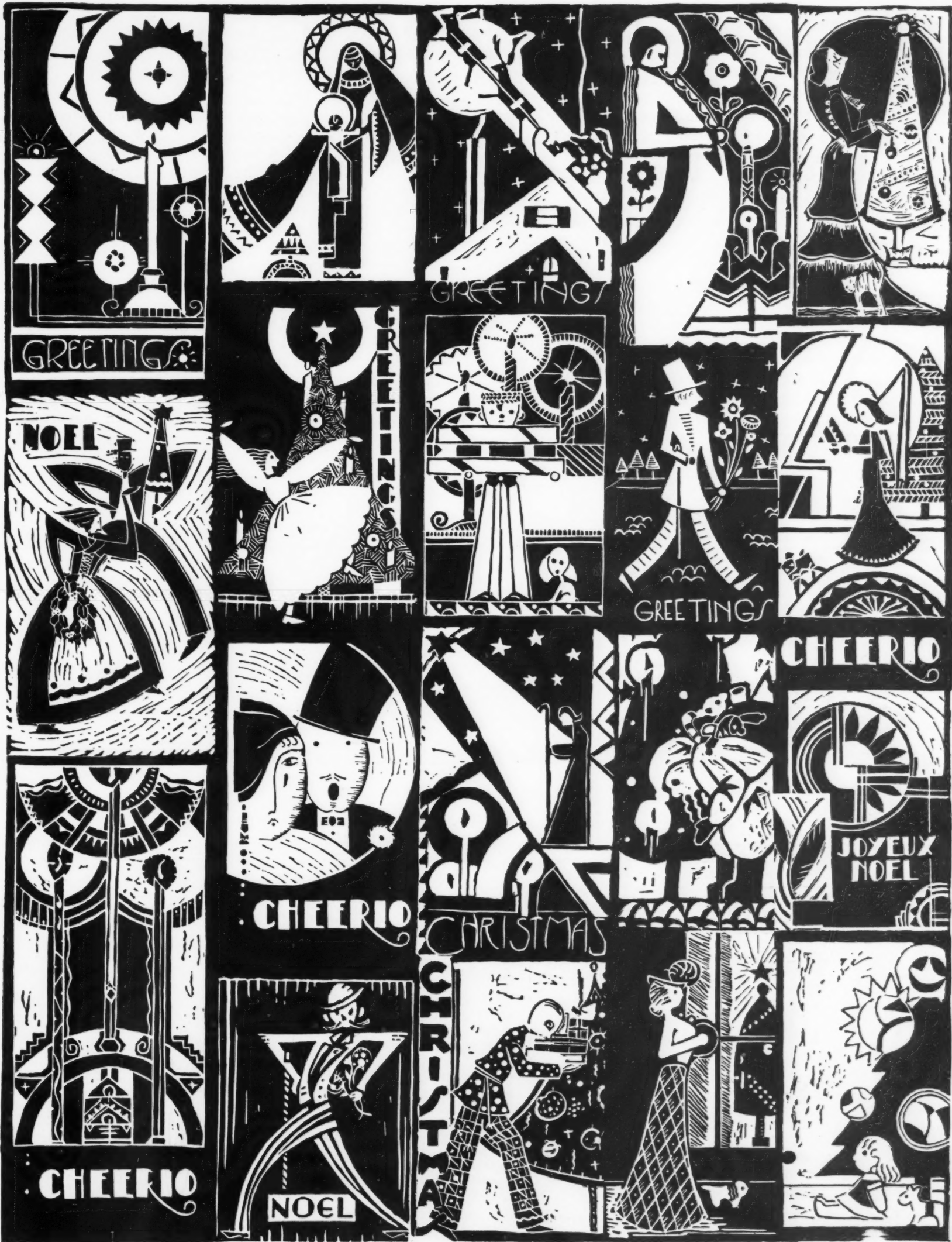
THE PLAN FOR THIS SETTING IS SHOWN BELOW.



CREATING DESIGNS

Any craftsman with little or no drawing ability can create decorative designs to use on the objects he may make by carefully studying this page. By starting with a small number of simple shapes cut in paper or drawing they can grow into very suitable decorations by careful adjusting and refining the edges. Below is shown an easy way to begin by grouping free brush strokes.





A Group of Greeting Cards Made by Public School Pupils

WOODEN BRACELETS

Bracelets of wood are interesting to make, and when finished are quite attractive, provided a neat job has been done. There are two distinct types of bracelets that can be made of wood, the link type that consists of two or more pieces linked together, the whole making a bracelet, and the solid ring type. The solid ring type is explained on this page, in preference, because it is the easier of the two to make and also because more freedom is possible in its decoration.

The first thing necessary to have in making a bracelet is a suitable design. This should be drawn on paper with a top and side view. The working drawing above will give an idea of the size that should be used. A block of wood is needed from which to cut the blank. Walnut is the wood recommended, but another wood just as tough and hard will do. The steps in cutting out the bracelet blank by hand are as follows:

1. With a compass inscribe two circles on the block of wood the size the bracelet is to be
2. Drill a hole in the center of the block of wood all the

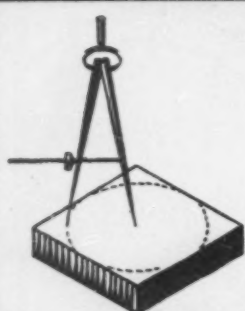
way through so that a coping-saw blade can be inserted.

3. Insert the coping-saw blade, and saw out the inner circle.

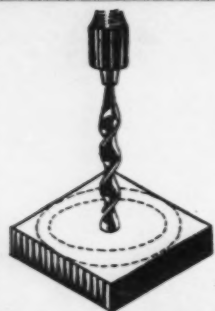
4. Round off the block to the outer circle by using a draw knife, or other means.

5. Using a file, sandpaper, and sandpaper-block thoroughly smooth the bracelet.

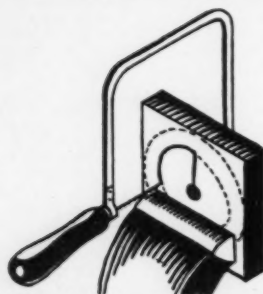
The bracelet is now ready for a design which can be carved, inlaid, or painted. It is advisable, before any carving is attempted, to have the design already worked out and drawn on paper. A few simple suggestions are given at the bottom of this page, as to what can be done in decorating the bracelet. After the bracelet is carved, a coat of shellac is applied, and allowed to dry. This is then rubbed down with a very fine sandpaper, and waxed if a semi-glossy finish is desired. If a glossy finish is preferred, varnish the bracelet instead of giving it the coat of wax. In some cases where a carved design is used, a coat of stain, or a coat of boiled linseed oil thinned with turpentine, is sufficient to finish the bracelet.



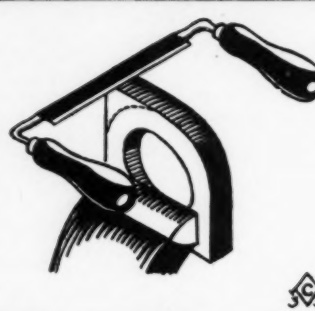
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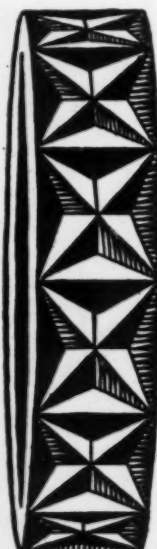
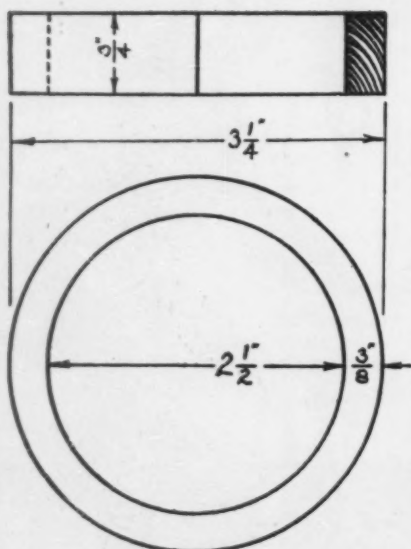
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4



5



11/15/35
B. Carlson

COPPER LUSTRE BOWLS

Some copper lustre which can be purchased in small vials, a small brush and a light brown earthen bowl or plate such as may be found in the kitchen ware departments of department stores is all that is necessary to start out in this interesting craft. One does not need to know all the tricks of the ceramist's art to do it for the process is simply one of painting the lustre in its liquid form on the bowl or plate. Then it is fired at low heat. Almost anyone can have access to a kiln these days. In recent years small electric kilns can be bought at a very small price. This craft is very practical for use in schools and may be the means of starting a very serious interest in the rich field of the potter's art.

The application of the decoration in this case, as in many other crafts, is the easier part of the project. It requires only little practice with the brush and a little care in cleaning up. The heat of the kiln transforms prosaic bowl or plate into an object of considerable art merit, providing the design on the whole is good.

To create a good decoration it is well to practice with black ink or tempera directly on the object itself until it is well thought out and memorized. After this has been washed off and dried the design may be applied with the lustre. Those who have a sure hand can paint the decoration on directly without an outline and the best effects are often produced in this way.

A china marking pencil may be used to outline the design, but in this case great care should be taken that the lustre does not touch the pencil lines, for the marks will show in the finished result.

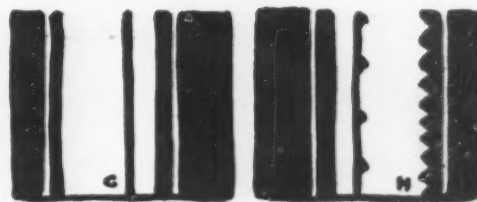
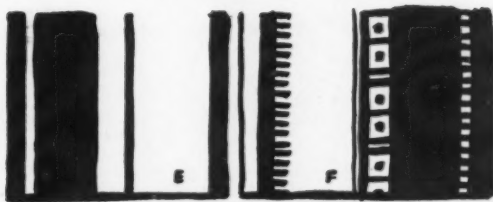
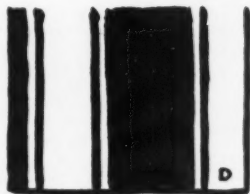
Because a good decorative design is difficult to make beginners should plan to take enough time to work out this part very carefully. Careful thought should be given to the type of decoration suitable to this medium. Good spacing,

variety of line widths, interesting areas and contours all need much thought if a pleasing result is to be produced.

The illustrations on this page are intended to help the beginning designer produce good designs for a bowl or plate, suitable to this medium. In D a pleasing arrangement of line spacing has been worked out. And in A this same spacing has been made to move around a circle. Likewise E and F relate to the circular design B. Careful study will show how G and H were steps taken to produce C, the motif used on the inside of the copper lustre bowl shown in the illustrations below.



A series of exercises in spacing as shown here is a direct method of attacking a problem in design for a circle

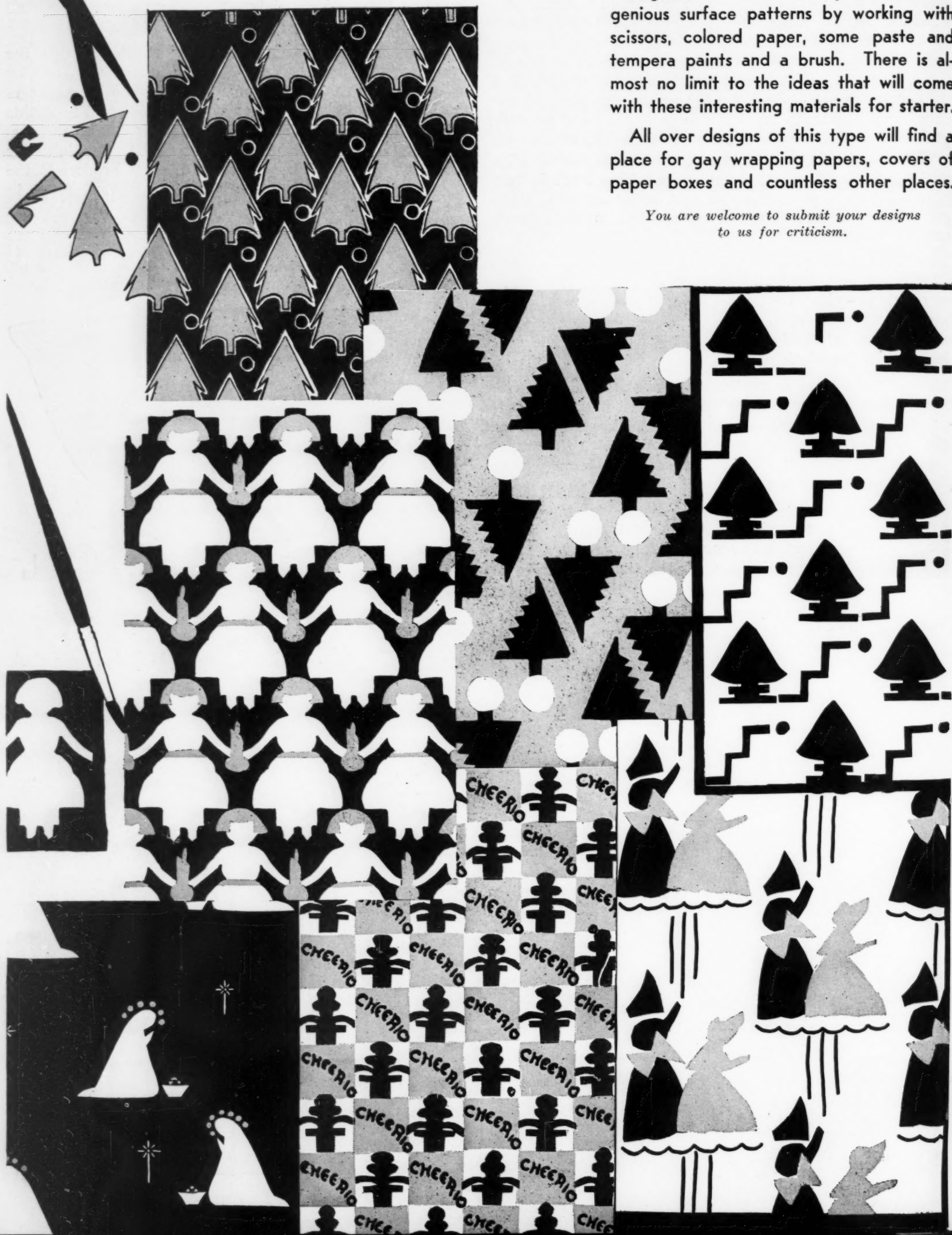


DECORATIVE PAPERS

Beginners will find it easy to create ingenious surface patterns by working with scissors, colored paper, some paste and tempera paints and a brush. There is almost no limit to the ideas that will come with these interesting materials for starter.

All over designs of this type will find a place for gay wrapping papers, covers of paper boxes and countless other places.

*You are welcome to submit your designs
to us for criticism.*





SCISSORS CUTTING

By EDITH JEANNETTE RODDY

Scissors cutting is excellent training in direct and effective statement. A good preliminary problem is the cutting directly from paper without drawing single figures or groups, trying for a telling silhouette. For instance, the sketches from nature and shown on opposite page which were the starting point for the Porto Rican cut-outs, would be unintelligible as asilhouette. The Water Carriers shows how the figure has been worked out for the purpose, from this slight memorandum. After some practice in working for effective action, place the cut out figure within a rectangle, and move it about, considering the best placing for it, and thinking out the general arrangement of the design, and the accessories. These may now be drawn in striving for a rhythm of lines and a pleasing pattern of light and dark. Part of the fun of the problem is planning how to tie the parts of the design so that no piece will fall out when it is cut. It must be all one piece like a pattern of lace. For instance, in The Orange Vendor, shown in issues, a dog was put in to tie the large mass to the rectangle at the bottom, as well as to carry the eye from the strong diagonal line around back to the design.

The shadows likewise, while they were used to give the feeling of the brilliant sunlight of the tropics, also help to hold together recalcitrant legs and other parts of the pattern. For elaborate designs particularly when there is a

combination of illustration and design, it is advisable to make a complete drawing so that a really well considered pattern may be achieved. It may then be traced upon the black paper or cut out by looking at the study. In either case some of the details should be allowed to take shape as one cuts, for the "limitations of the medium" give a crispness and angularity to the forms, that adds to the charm. The simple directness which the medium demands makes this kind of problem helpful for figure drawings, poster and iron work, and illustration and training in purely decorative design.



PAINTING TORN PAPER

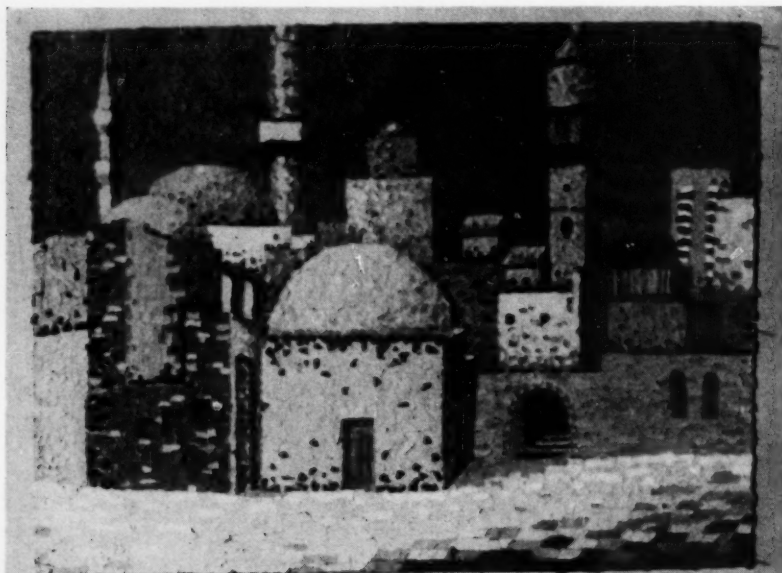
Torn paper work is not a new type of technic, but it is usefull as a splendid forerunner for oil painting. It teaches the advantage of laying the paint directly on the paper instead of mixing and blending it. Bits of torn paper may be lightly laid over the surface of the picture just as paint may be lightly "skummed" on parts of a canvas to give a better effect on a field, on water, or on a cloud.

For the benefit of those who have never done paper work, a word as to the process may prove helpful. The technic is simple and the materials practically without cost. A design is first drawn on a piece of cardboard the desired shape and size. Then the worker chooses the different colored papers he wishes to use in his picture. Some of this paper may be torn in long strips, some in squares, and some in circles. One then begins to build up the study with the basic colors; he skips here and there all over the surface, establishing the main values and designs in the same manner that he would block in an oil painting. Flowers, still life studies, interiors, landscapes and seascapes may be worked out very

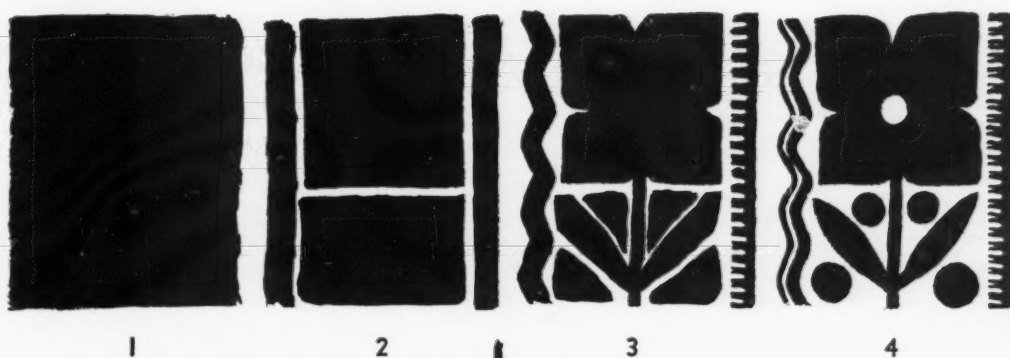
well, and figures are astonishingly easy in this medium.

No artist need be told how hard it is to make an inexperienced person design-minded and to train him to paint flatly and directly. The usual beginner does not think decoratively; such a problem as this requires precision of the whole and working constantly in terms of the whole. Torn paper work aids the beginner to put paint on flatly and directly because any sort of blending is manifestly impossible and he learns by startling experience that little dabs of clear color actually fuse at a distance.

Another justification for torn paper work lies in the curious fact that the results are always gratifying. The amateurs are able to do practically as well as the talented ones; the process is so easy and natural, the materials so familiar, and the development of an elementary design so simple that innate ability and previous training count for little. This fact, of course, keeps down to a minimum the inferiority complexes which are all too likely to spring up in an art.



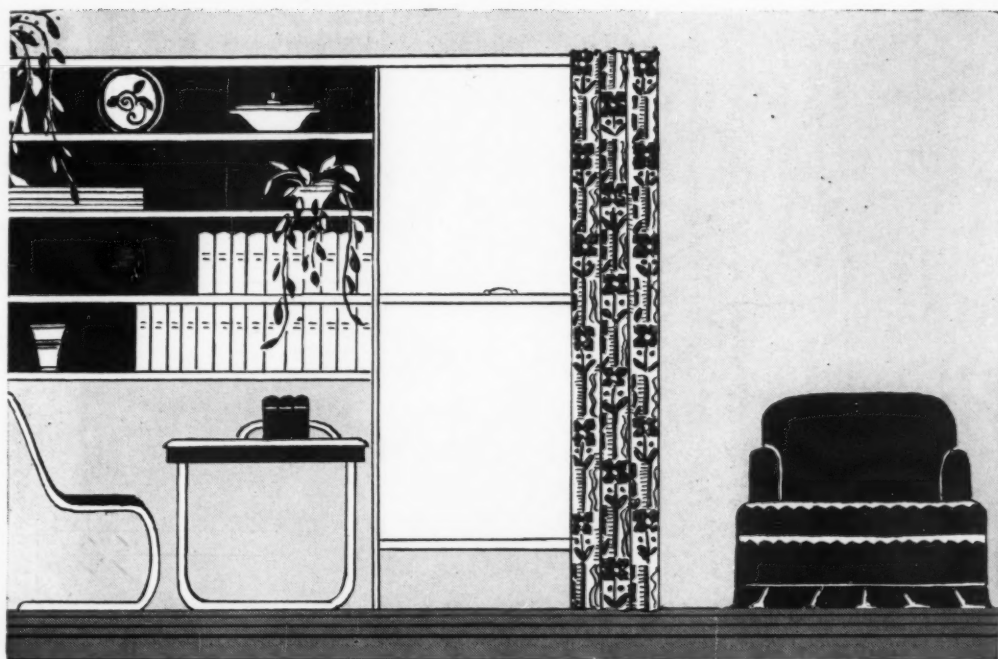
R BLOCK PRINTED TEXTILES



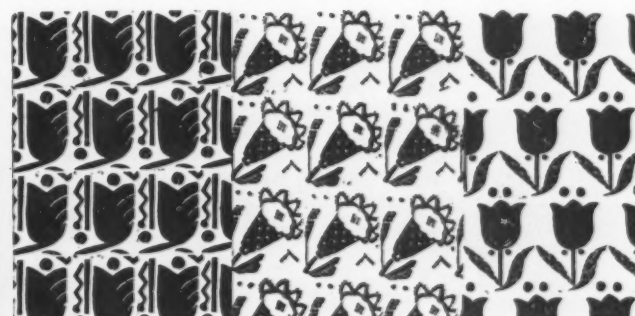
At the top are shown four steps in planning a unit. (1) Charcoal was used to make a rectangle about 3"x4". (2) The rectangle was divided into four smaller rectangular masses with one predominant, by using a kneaded rubber. (3) The edges of the various masses were made interesting: the dominant rectangle was left massive while the lower one was broken up into several small shapes. (4) the edges were refined and the conventional flower is complete with as little white as possible in background.



The three designs below are based on flower units designed and carried out by this method.



A typical room made modern and attractive by the use of wood block printed curtains



After the unit is made in charcoal, the next step is to transfer it to a piece of battleship linoleum and cut out the background places, as shown here in white, with a small carving chisel made for this purpose or with a wood carving chisel. A pen-knife, a razor blade or an improvised cutting tool may be used.

The best medium for linoleum block printing on cloth is printer's ink. A small amount should be placed on a piece of glass or zinc. Then a rubber roller or brayer is passed over this several times until the surface is evenly covered and can be applied to the carved side of the linoleum block. The block is then ready to apply to the textile. Care should

be taken to place the impressions systematically. Pencil marks or threads may be used as guides.

Thumbtacks may be used. It is rather simple and very effective for beginners to make a design of this type. The repeating effect is best if there is but little white showing between the repeats. It is well to experiment by printing on newspaper to discover which is the best way to repeat. In the large illustration shown on the upper right the units are not placed directly over one another as they are in the small design at the left in the design below. They are placed so that the right edge of one comes at the middle of the one directly above it.

PORTFOLIO FOR FILING

Materials:

- 2 heavy cardboards 13"x19"
- 1 strip cardboard 2" x 19"
- binder's linen or stout cotton cloth
- 1 piece 6"x21"
- 1 piece 6"x18 $\frac{3}{4}$ "
- 4 pieces 3 $\frac{5}{8}$ "x2"
- 6 pieces 1 $\frac{1}{2}$ "x1 $\frac{1}{2}$ "

12 $\frac{3}{8}$ yds. of 1 $\frac{1}{2}$ " tape to match binding. Cut in six 10" pieces.

Construction paper

- 2 pieces of covers 13 $\frac{1}{4}$ "x21"
- 2 linings 12 $\frac{1}{8}$ "x13 $\frac{3}{4}$ "

Razor blade or sharp knife

Celluloid science stencil

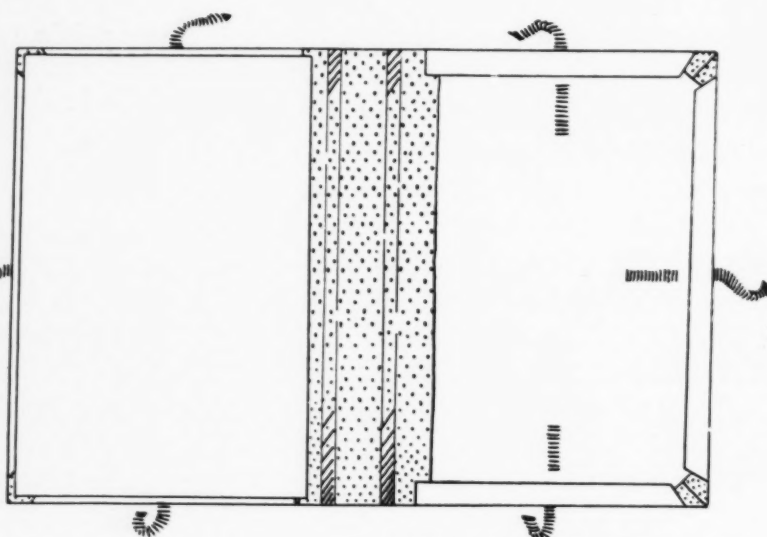
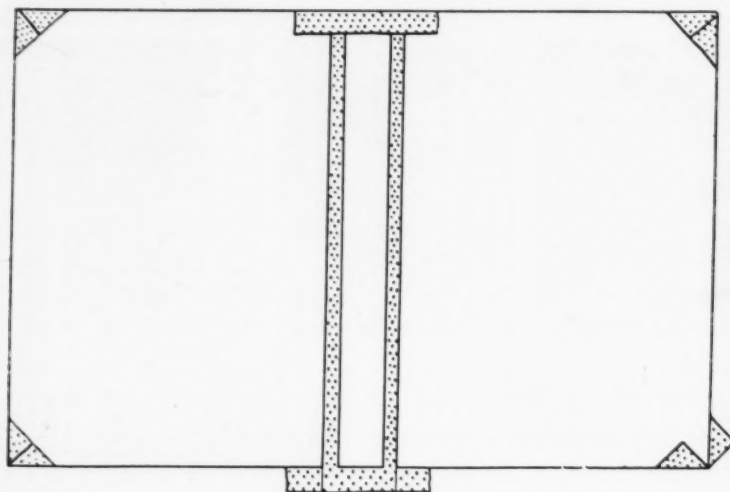
Large brush for pasting

12 $\frac{3}{8}$ yds. of 1 $\frac{1}{2}$ " tape to match binding. Cut in six 10" pieces.

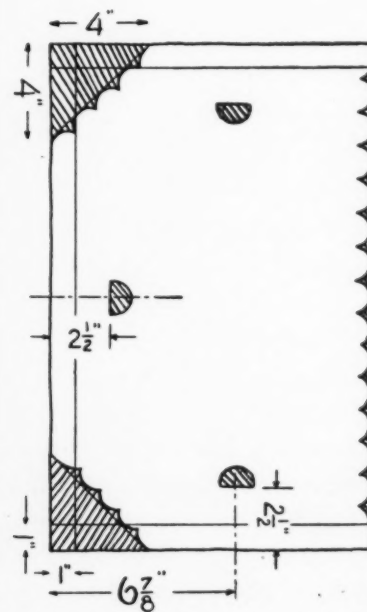
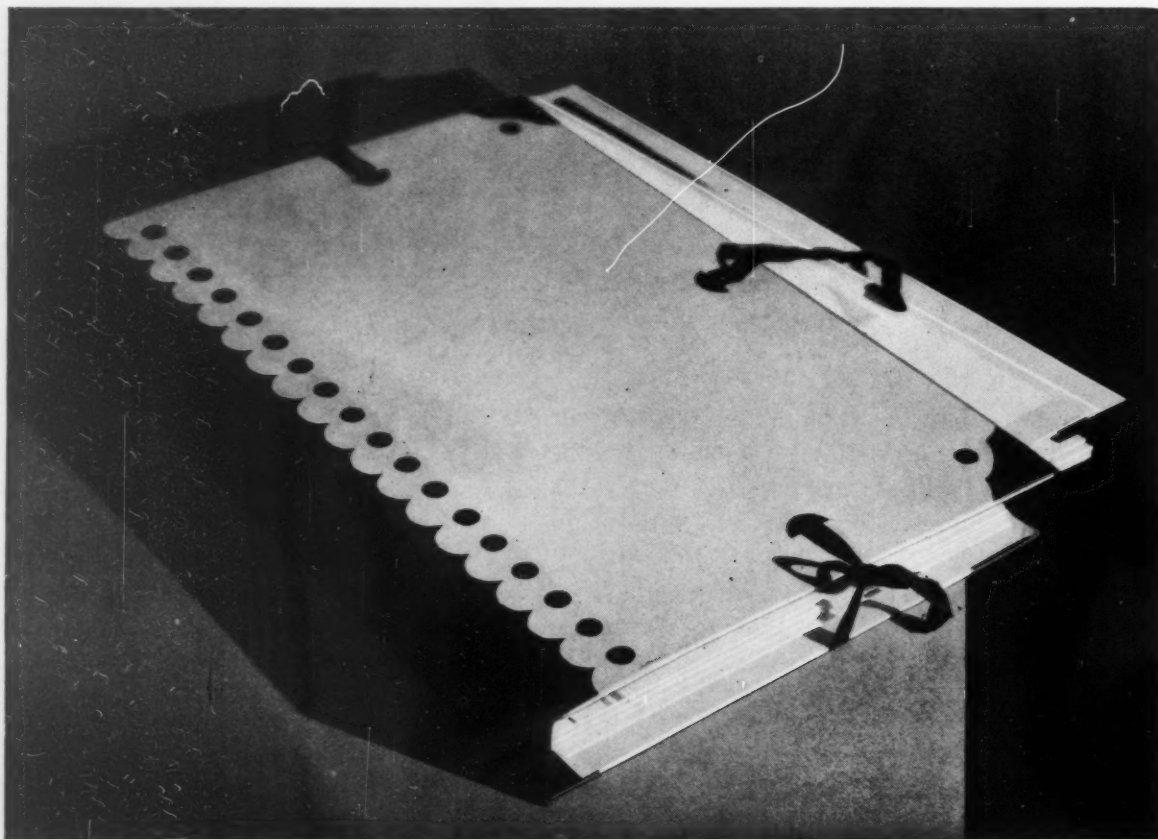
Work: Measure 1" each end of long cloth strip. From sides measure in 13 $\frac{1}{4}$ ". Draw lines. Paste to cover boards, then paste cardboard strip in center. Paste down 1" ends, then apply the shorter strip of binding. Score hinges with handle of scissors. Paste corner pieces. See illustration at top of page.

Measure two cover papers as shown in second illustration. Use the bowl design or any other on the stencil to make a pattern for the edge and one for the tape-cut. Cut out shaded areas, using blade to cut small inside shapes. Paste cloth squares to back of each tape cut. Then past cover papers to cardboards, having edges of cardboards meet lines on papers. Paste down flaps.

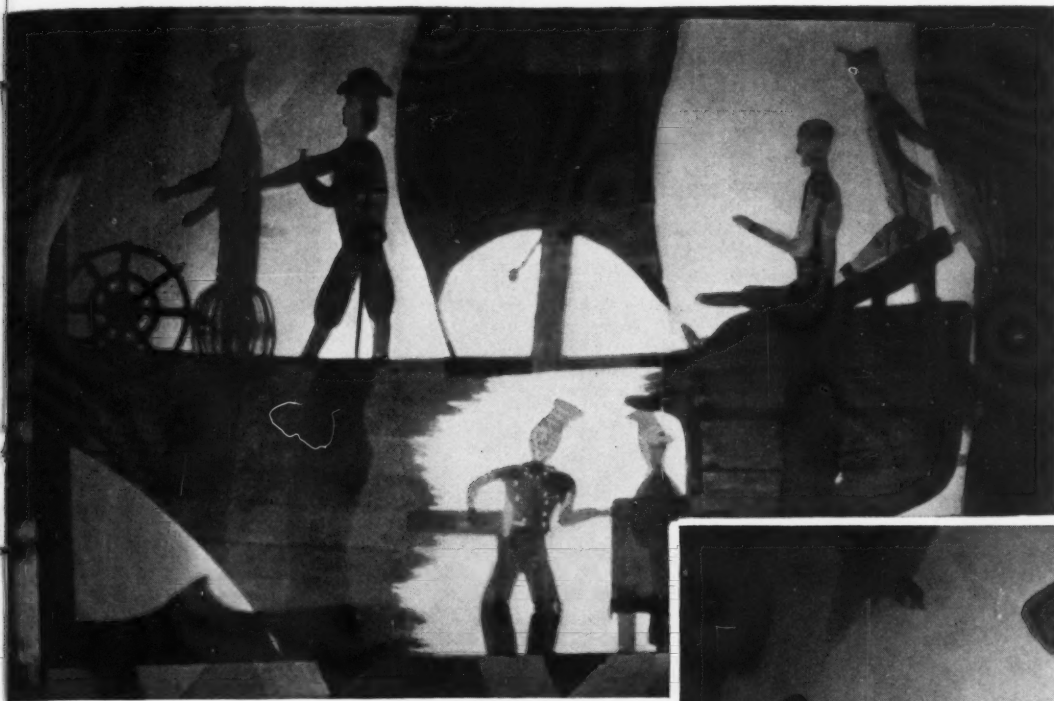
With blade cut 1 $\frac{1}{2}$ " slits for tape as illustrated. Force tape through from front 2". Lay straight and paste. Finish by pasting linings 1 $\frac{1}{8}$ " from outside edges. Wipe off stray paste with damp cloth. Cover with clean paper and press, open, under heavy weight for 36 hours. Lettering or decoration with stencil motifs may be added to covers if desired.



COVER PAPERS ARE ADDED



Cover showing cover decorations and location of tapes



COLORED SHADOW PICTURES

The illustrations show two sets with stage properties and shadow figures in operation.



Colored shadow figures are an interesting and unusual form of entertainment. It is possible to use various types of materials to produce a show but the following seem to produce the best results: Two-ply Strathmore paper, $\frac{1}{2}$ inch screen molding split lengthwise, and cut in 17 inch lengths, metal eyelets, number 00 wire shanks, linseed oil, shellac, number 20 wire, and transparent mending tape for repair if breakage occurs. On drawing paper make a picture of the figure in sideview, in actual size. Color this figure the way you wish to color the final one. Cut the figure apart where you wish it to be jointed—then trace the parts of the figure on the Strathmore board and allow $\frac{1}{2}$ inch flaps on each arm or leg which is to move. The neck flap may be an inch long and the end of the flap must curve toward one side or the other in order to provide leverage. Shellac the completed figure and move the joints occasionally while the shellac is drying to keep them free. When the shellac is dry accent the features and any important parts of the costume with heavy India ink lines.

The scenery may then be made by using oak tag, painted with water colors, and shaded with crayon. It is then oiled, shellacked and fastened to frames about the same size as the shadow screen. The frames are made of thin strips of wood. Over these are stretched a sheet of architect's tracing paper. The paper is shellacked on both sides. A decorative proscenium arch can be made of beaver board and mounted on a wooden standard. The shadow screen is then placed high enough from the floor to allow the manipulator of the screen to sit on a small chair and not be seen by the audience.

250 watt flood lights are used back of the screen and a

row of flood lights on the floor in front. Paint the sections of the figure. Outline any decorations on the costume with crayon. Transparent water color is the best medium for coloring.

Rub linseed oil on the back of each section of the figure. This will make it transparent. Allow several hours for drying.

Next put the sections of the figure together in their proper positions and fasten each with a wire shank, placed so that it allows for natural movement when the extending flap is grasped. At the extreme end of the flap, clamp on a metal eyelet. If the flaps interfere with each other adjust them.

Glue the stick to the body. Let it extend above the waist to give support to the figure. If one leg is stationary conceal the stick on the back of it. Place under a weight and allow the glue to dry thoroughly.

Fasten wires to the metal eyelets. Extend them down the stick to a point about three inches below the figure and curl the end around the stick in a loop. This will allow the wire to move up and down, thus moving the member of the body to which it is attached.

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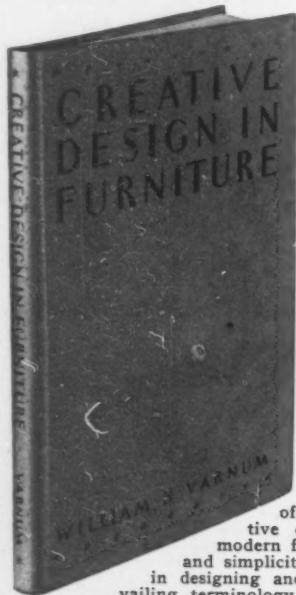
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